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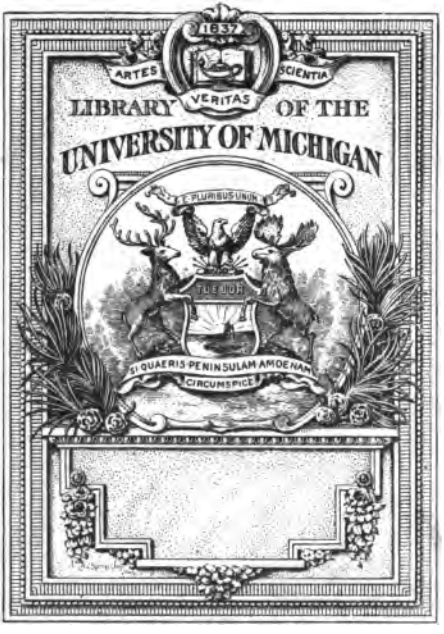

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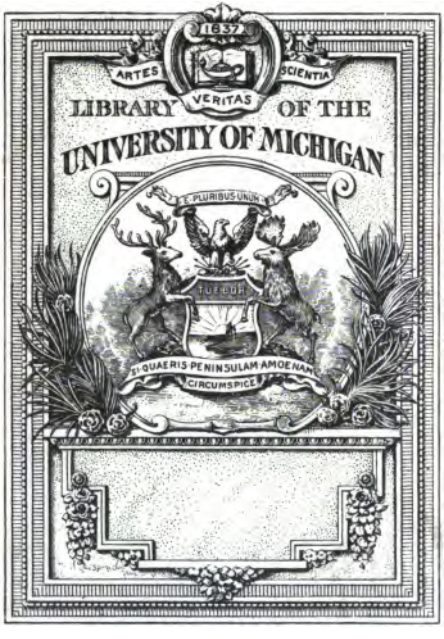

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Souvenir of Brussels.

HISTORY AND ORIGIN

OF

MANNEKEN-PIS

FOLLOWED BY

Historical Notice of the

PLACE DES MARTYRS

AND OF THE

CHURCH OF St GUDULE.

BRUXELLES

IMPR.-LITH. DE J. VERRASSEL

12, rue de l'Étuve, 12.

1873.

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PREFACE.

One of the greatest curiosities of Brussels is certainly, Manneken-Pis; he is looked upon as the most faithful and the oldest citizen of this town.

Manneken-Pis' sacred home is Brussels, at the corner of two streets: Rue du Chêne and Rue de l'Étuve, though he was a Burgundian under the government of the Dukes of Burgundy, a German under Maximilian, a Spaniard under Charles the Vth, Beggar and Revolter during the troubles of the Netherlands, Austrian under Maria Theresa, Republican in the year 1794, French under Napoleon,

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Semi-Dutch under William, Belgian under Leopold; and he was never known to be more pleased than he is now.

Everybody knows Manneken-Pis to be a most graceful bronze figure, representing a little man or child, one cubit high, Love without wings, and consequently fixed where he stands. The little indecent fellow is in the interesting act of doing his little job, which does not prevent his water from being pure, limpid, crystalline. He stands upon an ornamented pedestal of much taste protected by an iron railing, and has been making water for many ages past. His natural state is nakedness, but he is dressed as a Noble Lord, Knight or Civic guard during the grand festivals of Brussels.

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HISTORY AND ORIGIN

OF

MANNEKEN-PIS.

Several learned men have been in search of Manneken-Pis' origin, all of them have asserted his high antiquity; yet, for all that our history is chiefly based on tradition. Many are of opinion, that the fountain of Manneken-Pis was erected by a rich burgess of Brussels, who, having lost during a festival, his much beloved and only child, three or four years old, found him the fifth day after, at the spot where he now stands, and in the very posture in which he is represented.

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Some others, admirers of marvels now fallen into discredit, pretend that a witch or fairy lived there formerly, that a child making water at her door, she condemned the poor little boy to continue doing his little job for ever and ever at the same spot; but that a saint eluded the witch's wickedness, by substituting a statue, in the room of the living child, which has never ceased pissing till this day.

Those who relate with more details, say: that in a great procession, the clergy, with the holy Sacrament and banners displayed, went to meet an army of crusaders; that a young Prince of Brussels, whose name was Godfrey, five years old, led by the hand by his governor, carrying a wax taper, and walking at the head of the procession, felt a sudden want to make water, that his Governor placed the little Prince at the aforesaid corner, and that he

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pissed till the very last person of the procession had passed by, which lasted nearly an hour. This was looked upon as a chastisement for his irreverence towards the procession, and the fountain of Manneken-Pis was erected as an atonement.

Some other learned men believe that this little statue was erected in honour of a little boy, who, in the 13th century, imitating Gulliver, saved Brussels from its destruction, by pissing upon and extinguishing a wick, by means of which the enemy intended to set fire to the town.

Others add, that at the time when the jews profaned the holy hosts at Brussels, the miraculous history of which is known to every body, an old Israelite, who lived in the street called since, rue du petit Chrétien (little Christian-man street), robbed a rich gentleman of a

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very pretty child, that the gentleman found him in the posture now represented, during the procession of the holy Sacrament. It is said that the jew wanted to crucify the child in his den, a crime which the people at that time readily attributed to the jews; but the child's father implored with fervour, Notre Dame de Bon-Secours (our lady of good Succour) whose church is close by, and made at the same time such active perquisitions, than the jew got frightened, he therefore took the child at twilight, to the very spot where he had stolen him, and where his parents found him, in thankfulness for which they had this fountain erected, and had placed upon the dome of the church just mentioned, a model of the pyx in which the holy hosts were carried that day, mode which subsists still.

Does all this not prove a decent and respec-

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table antiquity? I think so. Some erudites who feed upon conjectures, have found in the traditions of this child lost and recovered an allusion, and according to their judgment Manneken-Pis is nothing better than Cupid, because there is in the Grecian anthology an epigram on Cupid lost, and among the antiquities, a bas-relief, representing that little divine master in a posture as indecent as that of our little Brussels citizen.

There are some other adventurous learned men who see a pious idea in this monument, they say: Manneken-Pis is nothing else but Jesus when a child, lost in Jerusalem. This appears to me very irreverent, impertinent, and void of common sense.

Manneken-Pis had been a marble figure till the year 1648; at that time, the celebrated sculptor Duquesnoy, cast a bronze statue of the

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watering lad, a real master-piece and the very same now seen, though it has been stolen several times; but fortunately, like the palladium of the Trojans, the Minerva of Attica, the holy ampulla of Reims, it has been recovered each time. The English troops who were in Brussels in the year 1747, like all Englishmen, fond of curiosities, took Manneken-Pis from his pedestal and hid him in a waggon, whence the people of Grammont took him away in secret, and when the enemy had left the country, they exhibited Manneken-Pis upon a pedestal erected in the grand place (square) of that town where a copy of the original and real Manneken-Pis is still to be seen, the latter having returned to Brussels his sweet home.

Soon after Louis the 15th made his entry into Brussels, the French in their turn stole the little statue, which they soon found to be a burden;

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they abandoned it at the door of a tavern, at the corner of la Petite-Ile (little Island) the most ancient place of Brussels. This event caused great discontent and murmur in the city; which ceased, as soon as he got upon his pedestal again. A few days after this robbery, some French grenadiers having insulted the little fellow, and Louis wishing to keep on good terms with the people of the town, gave Manneken-Pis a splendid knight's coat, a sword, and the right to wear it, he also ennobled him and made him a Knight of the Order of Saint Louis, which not only forced the troops to respect Manneken-Pis, but even to pay him the military salutes.

This most ancient citizen of Brussels, for whom the inhabitants of that town care so much, that they look upon it as a token of prosperity, was, about thirty years ago, again

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stolen, and again recovered. The robber was condemned to hard labour as a destroyer of public monuments, and the keeper of the tavern, right opposite the fountain, had a sign stuck up with the following inscription : « *To Manneken-Pis recovered to the universal joy of his fellow citizens;* » this sign we are sorry to say, has been since effaced.

We have mentioned, that at all times, Manneken-Pis has been dressed with splendour during the grand feasts of Brussels. Several Sovereigns have endowed and enriched his wardrobe; the Emperor Maximilian has Knighted him with his Imperial orders, Louis the 15th, king of France, as already related, did the same. In the year 1789, after the expulsion of the Austrians, he adopted the Brabant's cockade; Napoleon the great, *the* 1rst, being solicited to bestow his favour upon the little citizen,

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conferred on him the key of Chamberlain. Several poets have dedicated to him their poetry, some perfumers have illustrated their perfumes and scents by christening them after the little fellow's name. Some Princes and rich burghers have entitled him to some annuities; it is hardly twelve years ago, that a Brussels Lady made him by her will, her heir for one thousand florins (about 2150 fr. or 86 pounds). He possesses eight complete gala-dresses without his actual uniform of the civic guard, which consists chiefly of the patriotic blouse, «smock-frock». His valet who dresses him, is appointed by the regency of the town, and receives for it a yearly salary of 200 florins. His income, which is pretty considerable, consists of immoveables or real estates the care of which is given to one of the most reputed barristers of Brussels.

THE END.

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Historical Notice

OF THE

PLACE DES MARTYRS.

« Citizens ! » said an inhabitant of Malines to a crowd of Brussels people; « When oppression is at its height, insurrection becomes the holiest of duties. »

A prolonged hurrah resounded on the « Place Verte, » also called « St.-Michaels'place, » where, on the 22nd September 1830, there was stationed an indignant crowd.

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«The Dutch are coming! » cried the powerful voice of a working man who had arrived from Vilvorde.

« They have thrown down the gauntlet,» exclaimed a young barrister; «we will take it up. Since the 29th of August we have made known our wrongs. We have too long consented to live in a species of serfdom, and to follow stupidly a people unfitted to command us. »

« A people of Dutchmen! » cried a librarian.

« Who live in swamps and marshes! » said a fishmonger. « A nation of frogs and ducks; who are nevertheless now everything, and we nothing.

« Are we no longer Belgians? » demanded the man from Malines.

« I should be inclined to doubt it,» said a peasant from Uccle; « so many years have we let pass without taking up arms against their

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atrocious mill-law? By which the poor man could not even have his own corn ground, without paying to the revenue, money down, an exorbitant tax. Cruel tyranny! That a man might have a sack of corn or barley belonging to him, and yet be exposed to perish of hunger, if he did not happen also to possess sufficient ready money to pay the tax to the government.»

« How often have we not complained against this iniquitous law? »

— « But no one listens to us. »

« One man against a whole people! It is a horrible insult. »

« We have endured it too long. »

« And how have they treated the writers who defended us. »

« They are in prison! Chained, or banished! »

« And our freedom of speech? our native tongue! »

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« Taken from us. We have been sent back to school; » cried a citizen from Liége, « in order to learn the gibberish of La Haye and Amsterdam ».

« Our public offices are all filled with Dutchmen! »

« All the honours given to the toads of the Netherlands! »

« And our money taken to build their dykes! Would that they would burst and overwhelm them, with their whole Nassau race. »

« And their rich miser of a king; who has bought up the old Dutch debts for next to nothing, and then by getting the government to recognize them, has filled his coffers with millions by the speculation. »

« With millions of drops of our blood! And our representatives outraged at La Haye! »

« They would have treated Stassart and De

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Gerlache as they treated the brothers De Witt.»

« We have a long list of outrages to avenge,» vociferated the man from Malines, «and I tell you, that insurrection —

« Yes ! insurrection in all parts, and at once,» interrupted a blacksmith.

« The Dutchmen are upon us. Prince Frederic will give us a rain of bullets, and a heavy one. Fellow-citizens, we are treated as rebels. They think they have us in a vice. And in fact if they enter Brussels, the matter will be on the anvil. It is for us to strike while the iron is hot. »

« Let us remember our ancestors, » cried the barrister, mounting on a bench. «They shook off the yoke of Joseph 2nd, they held their own during forty years against the whole power of Spain; out of ten years which it took the Romans to conquer Gaul, seven out of the ten

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were given up to Belgium. Cœsar called our forefathers « the bravest of men » «fortissimi omnium Belgae ». They were ever the freest. —Friends! Death is nothing! Liberty is every thing! To arms! We must have an end of this.»

Animated by these discourses, all ran to arms. Already, the evening before, the people had been occupied in reconstructing the barricades, which the cry of independence uttered at the theatre on the 25th of August, during the representation of Masaniello, had caused them to erect in all parts of the city. Old men, women, and children, all had lent a hand. Paving stones had been torn up with incredible activity, and barricades had risen on every side. Carts and coaches were overturned, and gates, tubs, beams, tables, piled one upon another, became the elements of inexpugnable fortresses. In the anticipation of a street battle,

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every house was converted into an arsenal, and was stored before hand with every imaginable missile. Paving-stones and bricks innumerable were conveyed diligently to the upper stories; and happy smiling Brussels, which every one knows so well, assumed the aspect of a grim camp, in which the main thought of each man's mind was to amass munitions of death, and to fortify the means of resistance.

Many an old sabre which had hung for years over the parlour mantlepiece, was now hastily dragged from its reluctant sheath; and a general polishing up of rusty guns and muskets gave proof of the zeal which now animated the public mind. Even the mediœval crossbow was called upon to play its part; its bolt must be redipped in blood; and the antique halbert, disused for centuries, was unhooked from its place in the armoury, to be grasped, as it had

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been of old, by strong and stalwart hands.

Arms were invented on the spur of the moment, powder shared and distributed among those who had guns; and, the supply of lead being scanty, a quantity of pewter pots and plates, so long the implements of peaceful and sociable enjoyments, were hastily melted and run into moulds, to become the messengers of hatred and death.

The thoughtful observer who beheld all these preparations, gathered from them with absolute certainty, that, from that very day, Brussels and Belgium were no longer Dutch.

The greater part of the brave fellows, to whose warlike harangues we have listened on the « Place St Michel, » had sworn on parting, that, should they be victorious over the common enemy, they would again meet, at the same spot, after the battle, to justify their actions.

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All the citizens, like a « band of brothers, » helped and sustained each other, shared their munitions and provisions, and were inspired by one enthusiasm.

On the 19th of September there had been an instant of disunion between the middle and lower classes. The insulting proclamation of Prince Frederick having been torn in pieces by the patriots, and the men from Liège, who had come to the assistance of Brussels, having demanded of the regency that arms should be given to the people, the middle classes of bourgeois had repulsed the crowd; and, although no Dutch were yet in the city, some paving-stones, torn up from the Grande Place, had been stained with the blood of Brussels citizens.

There had been found, it is said, men base enough to desire to give up Brussels to William;

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their project was soon stifled; the people disarmed the sentries at the different posts, invaded the Hotel de Ville, and procured arms.

Another proclamation of Prince Frederic, dated from Antwerp on the 21st September, arrived at Brussels on the 22nd. It announced the entry of the Dutch troops for the following day.

And on the 23rd of September, the first of our great days, we heard that, early in the morning, while a division of the enemy was already attacking Louvain, which city had seconded the movement of Brussels, the rest of the army was on its march to the capital.

The tocsin at once pealed out from tower to tower; the bells of all the steeples were set in motion; and the « beat of the alarming drum » sudden and startling, and thrilling noisily from street to street, called forth from every house, firm and resolute, a patriot prepared to die in

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defence of his country. Even the women answered the appeal, and shared the enthusiasm of this exciting moment.

A band of the most impatient, ardent to engage the enemy, rushed forward into the open country, and hoped to impede the advancing troops by attacking them on their road. They were speedily repulsed by a rattling fire of grape and musketry.

At eight in the morning four separate attacks were directed against the city, at its four different gates.

Those who entered by the Porte de Flandre succeeded in gaining the « Marché aux Cochons » or « Pig Market »; but here, having fired on the people, they were valiantly repulsed, thrown into disorder, and forced to flee.

Then, from every window on their road, there hailed down upon them a storm of missiles

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which crushed and decimated them. Paving stones, heavy pieces of furniture, stoves, massive beams were launched upon the satellites of the King of Holland; and, upon this side, they were forced to evacuate the city.

At the Laeken gate their brothers in arms had not been one whit more fortunate. Our brave fellows, who had been ensconced in the Allée Verte, fell upon them most furiously; they were forced to break their ranks, and the confusion soon became an utter rout. From this moment, that entrance to the city scornfully abjured its Dutch appellation of the « King William's Gate, » and became the « Porte de Laeken, » or Laeken gate.

Others, having advanced by the Louvain gate, arrived, after hard fighting, at the « Orange Place, » since named the « Place des Barricades. » Here they suffered an important check.

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While thus, however, on three points, the enemy's trained troops had been more or less successfully resisted by unwarlike citizens, Holland had gained, on the fourth point, an important footing. This was at the Porte de Schaerbeek. In the long and spacious street which extends from the Schaerbeek gate to the Place Royale, the Dutch cannon had ample room to take effect, and its deadly volleys swept everything before it. After two hours fighting the Dutch soldiers had reached the Park, and here entrenched themselves as in a strong fortress.

Then a dull, drizzling rain which seemed to ooze from a sky of lead completed the discouragement of our citizens, and doubt and gloom began to penetrate their ranks.

The deserted Hotel de Ville presented a most desolate aspect. Before it there stood only

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one man, pistol and sabre in hand, who, firmly planted in front of a flag, seemed resolved to protect to the last that sacred national emblem. Brussels was now without magistrates.

The conflict however recommenced.

Although exposed to a storm of bullets, from 26 pieces of cannon which the enemy had established in the park, our Brussels men still held the Place Royale; and the position of affairs at the close of the first days conflict was as follows.

The Dutch were masters of the Louvain gate, and had taken strong possession of the park. They held the Porte de Namur, and the upper portion of the rue de Namur. They also occupied the boulevards.

In their very midst, entrenched behind the unfinished walls of the Observatory, a handful of the inhabitants of Brussels and Liège sustai-

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ned a long siege, but were at last compelled to evacuate their extemporaneous citadel, and cut their way through the circle wluch surrounded them.

The twenty-fourth of September was finer than the previous day.

The sun shone out rather brightly, and shed a gleam of light over our efforts.

The reverses of the 23rd had not crushed the hopes of our defenders, and the night's rest had renewed their confidence and vigour.

And our brethren of Louvain had not forgotten us. Having repulsed their own enemy, they hastened to send us help against ours.

So did the men of Hal, of Wavre, of Gosselies, of Nivelles, and of Genappe.

Troop after troop arrived, of friends and brothers, and all of them marched straight towards the park.

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From Ath, from Leuze, from Tournay; from Soignies, from Mons, from Charleroy and Namur; from Roulers, from Jodoigne, from Tirlemont; not a single town of the whole Belgian union, whose inhabitants did not prove during those days that they were all our brothers, and claimed to belong to the same great family.

Strengthened by these reinforcements, the people attacked the Dutch early in the morning, and drove them from the upper part of the rue de Namur, and from several houses round the park. At every instant arrived fresh battalions of combattants, undisciplined and without commanders, but animated by a spirit which amply atoned for all, the invincible resolution to conquer.

Everywhere patriotic proclamations were published and read, and hymns of battle sounded; peaceful citizens shouted military harangues,

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and amid the roll of drums, and flourish of trumpets, declaimed in their enthusiasm, long stanzas of heroic verse.

The barrister, whom we have seen addressing the people on the 22th at St Michael's Place, assembled on the 24th a hundred or so men from the rue Haute, and before leading them to the enemy, recited to them the following imitation of Tyrtœus.

» Honoured, for ever honoured, be his name
» And graven in the story of his land,
» Who, nobly fighting on the field of fame
» Falls, foremost of his brethren, sword in hand,
» And gives his blood th'oppressor to withstand.
» But to the wretch who flees, eternal shame!
» Oh! far more fatal than the pangs he dreads,
» When, to his home returned, unscathed, unhurt,
» His wife, his children turn away their heads,
» And shrinking from his path their gaze avert.

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» When, from the house, his fathers, now his own,
» He hears his mothers voice exclaim. » Begone ! »
» And village boys hoot after him, » that's he!
» Who, when the others fought, preferred to flee! —
» Lo! the bright sun, but late with clouds obscured,
» Now waves his torch of glory in the sky;
» Be his returning ray a sign assured
» That our brief check bodes also victory
» And better days than those we have endured.
» To arms then all! and let our watchword be,
» Union is strength! Our Belgium must be free! »

This exhortation was followed by the Marseillaise hymn, accompanied with drums and trumpets, and chanted in chorus by the whole people; and the little troop, guided by the sound of the combat, which continued incessantly in the upper part of the city, made its way to the scene of conflict.

The people had by this time gained possession of six pieces of cannon, and with these

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they kept up a continued fire on the Dutch soldiers in the Park.

They, furious, sent red-hot shot into the city, and soon red flames were seen bursting from the Manège, now the Athenée, and from several houses. Cruel vengeance was also taken by the soldiers of Prince Frederic, upon many inoffensive persons, and many outrages perpetrated upon women and girls. The people, with its unerring instinct, recognized in these acts the commencement of despair, and redoubled its vigour. William and the Nassau line were declared to have forfeited for ever all claims to the throne of Belgium, a provisional government was chosen, and the « Brabançonne, » the national hymn sprang into existence amid the roar of the cannon.

We might here perhaps mention the names of those who during these great days gained

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for themselves deathless celebrity; but ours is only a slight sketch, and the number of these names is large. By recounting the devotion of the combatants and their chiefs, of many officials, and of many women; of those who in this solemn crisis offered to the world such striking examples of both military and civil courage, we should seem to doubt the grateful memory of their fellow countrymen, who have not forgotten one of them, not one of those heroes who succeeded in restoring to their country the independence she had enjoyed two thousand years ago.

« A river of blood, » said a writer who was present at the barricades, « a river of blood will now for ever separate Belgium from Holland. »

The 25th of September the people increased hourly in strength and number. By three pro-

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clamations of the provisional government the position of the city was clearly defined. The gratitude of the country was by these proclamations assured to those who had fallen, and a promise made to provide for their orphans; the Belgian people was released from its former oaths of allegiance; and the workmen and citizens who had fought in the days of September were declared a national army.

Meanwhile the Dutch army, harassed by our cannon, had taken refuge in the deep hollow in the park, known under the name of the pit of the Madeleine, around which some intrepid citizens were already planting the tricoloured flag.

On the 26th succour was arriving from all sides; the forces of the people were better organized, and skilful leaders directed their movements. They continued fighting all day, and a part of the night. Not till the following day were

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we free to count our dead, and to lament their fate, for at five in the morning the enemy had evacuated the city. At sunrise the tricoloured flag floated victoriously over the palace.

Belgium, that day, became once more an independent state, and its people saw its name inscribed in the annals of heroic nations.

But the day which follows four days of fighting, the day after a victory, is not only a day of triumph. Lamentations and mourning have also their painful rights. Mothers and wives, with disordered vestments, and dishevelled hair, uttered loud cries over their fallen sons and husbands, and sons sobbed loudly over the corpses of their murdered sires.

Then came the burial of the dead. It was resolved that a special cemetery should receive the remains of our martyrs, and the spot chosen was the Place Verte.

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Of those who had sworn to meet there again after their victory, many came only in their shrouds, and it was in this moment that the people called the placc, « Place des Martyrs. »

The first interments were made by torch light, during the evening of the 27th; and the prayers for the dead, recited by old men whose lives were consecrated to the Lord, rose to heaven united with the sobs of a whole nation.

Citizens of Belgium! Forget not the 27th of September. And yearly as it returns, when darkness is succeeding to day, go to the tomb of your martyrs, and bestow a tear and a sigh on those who died to make you what you are.

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Historical Notice

of the

CHURCH OF Ste GUDULE

The Church of Ste Gudule, a Gothic edifice of broad and lofty frontispice, is surmounted by two fine square towers which remain in an unfinished condition. From these two towers the view embraces on the one side Vilvorde, Malines, and Antwerp; on the other side Hal, and the rising ground near Enghien and Ninove; the telegraph which communicated with Paris

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and Rome was placed on one of these towers in Floreal of the year VIII. The principal entrance is reached by a noble staircase of thirty six steps. The square upon which the edifice is built was formerly surrounded by a magnificent balustrade in hewn stone, which, in 1804, disappeared, giving place to the large open area now called the plain Ste Gudule; from the great doors the perron was reached by a broad staircase of blue stone leading to two lateral flights of steps, this was removed in 1806 and the one we now see was constructed. The foundation of this majestic temple was laid by Lambert the first, count of Flanders who consecrated it to God under the patronage of St Michael and who, towards the eleventh century, endowed and established in it priests, for the celebration of divine service. Lietard, Bishop of Cambrai, bestowed upon it in 1134 many marks

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of munificence; in 1202 Henry 1st ratified the gifts made to the church by his predecessors, and considerably augmented its revenues.

John the first surnamed the Triumphant had the edifice completed in 1273, and enriched the foundation with many of his possessions. In 1135 Philip the Good held the first chapter of the Order of the Golden Fleece in the church of Ste Gudule; and in 1481 Henry of Berghes held there a diocesan synod at which were regulated divers points of ecclesiastical discipline.

On the 26th of October 1516, Charles 5th, in his quality of fifth chief of the Order of the Golden Fleece, held the 18th chapter of that order in the church of Ste Gudule; in which chapter he enacted a law, whereby, in virtue of a bull obtained from Leo the 10th, the number of Knights was raised from thirty to fifty.

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Down to the time of the entry of the French, the armorial bearings of the Knights, who were present at this memorable reunion, still decorated the canon's stalls. The ancient chapel, called the choir of the Holy Sacrament of Miracles, was demolished in 1534, in order to construct out of it another one more suited to its destination. Philip de Lannoy laid the first stone of this new choir on the 18th of February of the same year, in the name of Mary, Queen of Hungary, Gouvernante of the Netherlands. In 1587 the Chancellor, and each one of the counsellors of Brabant, desirous of contributing to the embellishment of the new choir, (completed in 1642,) placed in it a brass column with their arms inscribed thereon. The Board of Finance and the magistracy decorated the church with columns, which closed in the chapels built in the two naves.

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The first chapel of the Holy Sacrament of Miracles, which is lighted by five windows, and is of spacious and lofty dimensions, was constructed in 1434, and completed in 1439, under the glorious reign of Philip the Good. The high altar, demolished in 1803, was of regular and composite order; on one of the lesser altars a fine painting by Rubens, now in possession of the King of Holland, represented St Peter, receiving the Keys of Heaven at the hands of Jesus-Christ.

The tabernacle of the high altar was of massive silver, wrought from lingots of that metal, the donation of different Brussels families, as is expressed in the following inscription.

D. O. M. pop. Brux. pietas.

In lieu of the former altar of the Holy Sacrament, a portion of the one which was set up at the feast of the Holy Sacrament of

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Miracles was placed there. This altar was of rare magnificence, profusely ornamented with gold and silver; the back was woven of a cloth of gold taken from the Turks at the battle of Lepanto, and which was presented by Philip the 2nd to Isabella, and by her consecrated to Christ. A silver balustrade, monument of the piety of Cardinal André, enclosed the sanctuary; and the galleries running round the dome were richly decorated with silver and gold. The altar bore twelve candlesticks in massive silver, and a cross of the same metal measuring seven feet in height; between the Candlesticks were shrines in silver gilt, and in the centre was the tabernacle also in massive silver, and containing the Holy Sacrament of Miracles which is of pure gold. The consecrated wafers are placed between two cristal glasses in a silver case surrounded with pre-

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cious stones; on the right side of the altar of the Holy Sacrament is seen the sepulchral stone of white marble which closes the vault wherein were buried in 1621 the Archduke Albert in the dress of the order of Recollets; in 1633 the Infanta Isabella, in the costume of a nun of Ste Claire; in 1699 Joseph Ferdinand Leopold of Bavaria; in 1741 Marie Anne, Archduchess of Austria; in 1744 Marie Anne, Archduchess of Austria and her child; and in 1780 Charles of Lorraine. On the stone which closes the entrance may be read these words : *Monumentum gubernatorum Belgii.* The choir of the Holy Sacrament, whose antique windows are by Roger, is closed in by a beautiful iron grating.

In 1649 was commenced the construction of the choir of Our Lady, first of the Assumption, afterwards of the Deliverance.

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The Archduke Leopold, Governor of the Netherlands for Philip the 4th, laid the first stone of this choir which was completed in 1653.

Count Ernest of Isembourg, President of the Board of Finances, commanded the construction of a marble altar, which supports a fine painting by Philip of Champagne, representing the Assumption of the Virgin. The Virgin's choir, of which the windows are by Delabaer, cost the sum of 56,825 florins collected on several different occasions amongst the middle classes of Brussels. The widow of a sheriff of Brussels, named Meghen, bequeathed the sum of 18,000 florins to the church of Ste Gudule, on condition that an altar in white marble should be erected in the grand choir of this temple. The said altar was commenced in 1743 after a design by the Architect Donkers, and is of composite order, and in modern taste; decorated with sculpture

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by the elder Deroi. On each side of the sanctuary are two statues by Delvaux, and on the altar is a fine tabernacle, in which the Holy Sacrament is raised and lowered in the hands of the priest by aid of a simple mechanism.

Above the altar, at the rise of the vault, is a square tablet whence is suspended the arms of the Dukes of Brabant; to the left of the choir is a superb mausoleum in black marble called the tomb of the Dukes of Brabant, upon the monument reposes a brazen lion, leaning against the escutcheon of Brabant.

This lion, by Jerome of Montfort, weighs six thousand pounds. The Archduke Albert erected this monument to the memory of John the 2nd, Duke of Brabant, who died in 1312, to his wife Margaret, daughter of Edward, King of England, who died in 1318; and to Philip the Good who died in 1467 and whose ashes repose in

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the centre of the great choir. Opposite to the tomb of the Dukes of Brabant is that of the Archduke Ernest, who died at Brussels in 1595; this prince, clad in armour, is in a recumbent attitude, and leans against a cushion; his sword is near him, and his helmet at his feet; at each side are seen a mail-coat, sabre, golden spurs, and gloves; upon the monument may be read these words, «*Soli Deo Gloria.*»

The canon's stalls, brought from the Abbey of Forest, are carefully finished, and over them are hung, during the eight days of the grand kermesse, (or fair) four beautiful carpets, woven in our principal looms, setting forth the history of the Holy Sacrament. The great choir is lofty and thoroughly lighted, although the windows are painted and protected by a slender wirework; its entrance is magnificent and imposing, consisting of two adjoining doors belonging to the

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grating, the whole in iron work, of which the fine rich black, incrusted with gold, produces a striking effect; this grating comes from the Abbey de la Cambre. Two statues by Plumiers, brought from the Abbey of Grimberghen, and representing Faith and Temperance, are to be remarked before entering the choir; two other statues, by the same master, and coming from the same Abbey, are seen in perspective under the jube. St Jerome, who under the revolutionary government was placed at the entrance of the Museum staircase, was metamorphosed into an Astronomer; the Death's head which he holds in one hand was converted into a globe, and the paper which he unrolls in the other became a telescope. The church of Ste Gudule is cross shaped with three naves; at the point which forms the cross rises a pyramidal tower, in the interior

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of which were placed the smaller bells. The principal nave is divided from the two others by twelve pillars, which support the vault. Each pillar is ornamented with a statue representing one of the twelve Apostles : St Paul, St Thomas, St Bartholomew, and St Matthew are by Jerome Duquesnoy, and are superior to the others. Through the high altar is perceived the back ground of the chapel of St Mary Magdalene, which serves as a resting place in the religious processions. In the centre of the great nave is seen the pulpit, by Henry Verbrugghen, executed in 1699 for the Jesuits of Louvain. It was bought, after their suppression, by Marie Thérèse, and by her presented to the church of Ste Gudule, where it was placed in 1776. At the base are seen life sized figures representing Adam and Eve chased by the Angel from the terrestrial Paradise; on the left Death

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appears to pursue them. The figures of Adam and Eve are so grouped as to support the globe which is placed above them, and in the concavity of which the preacher stands. This globe rests upon a tree, upon whose summit is a canopy supported by two Angels, assisted in their task by Truth in the form of a female figure. Below are seen the Holy Virgin and the infant Jesus, the latter standing upon a crescent, and holding a cross, with which, aided by his mother, he crushes the serpent. This crescent, borne upon clouds, is surrounded by several Angels. Below the pulpit are two small staircases, and on the trunks of the trees which form the balustrade are to be remarked various animals; on the same side as the figure of Adam, an ostrich and an eagle; on that of Eve appear the peacock, the parrot, and the ape. The splendid pulpit of molten

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brass, which formerly existed in Ste Gudule, was broken up in 1579, on the 6th of June, when the church was sacked by Calvinist soldiers. After that event, and until the new pulpit was placed, the sermons were preached in the choir of the Holy Sacrament.

In the year 1304 a superb jube was constructed over the grand porch surmounted by the statue of St Michael placed over the front organ vre the pipes of the back organ is to be seen; upon the windows a painting of the Last Judgment by Floris. There existed in the two naves sixteen Chapels, which were demolished and pillaged in 1793, epoch of the profanation of churches by the « *sans-culottes.* » Bonaparte, fully sensible that evangelical morality, in bestowing happiness upon the people, becomes thereby the strongest link which binds them to their sovereign, commanded that the Brussels

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Collegiate should be restored, and presented it on the occasion of his first entry into the city with a sum of 20,000 francs. At the epoch of the jubilee in 1820 King William made it a donation of 10,000 florins, which sums were devoted to the work of restoring to the principal Temple of Brussels the Gothic character of its structure.

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